

The public interest in art is spreading steadily. Art books have become best sellers. Art museums have gained an attendance not dreamed of before. Neither war nor transportation difficulties have affected the increasing number of gallery visitors. The Saturday art workshops for children at the museums are overcrowded and the waiting lists are expanding.

Few schools and colleges offered art courses ten years ago. Today, art in education is advancing from the status of extra-curricular activity to that of an accepted field of study, even to a central part of the curriculum. Today, students major in art, do graduate work and achieve doctor's degrees in the practice of art and in theory.

It is easy to recognize that such a broad educational interest in art can not be satisfied by art history and art appreciation. Thus practicing studio-classes are increasing. The growing number of artists-in-residence shows that a direct contact with the artist and his personal influence are demanded.

We are on the way, therefore, toward correcting mistakes of the past still prevailing in both art conservation and education.

In education it has become evident that a one-sided emphasis on intellectual development is as wrong as it is undemocratic. It neglects the visual, accoustical, and manual type of student, thereby losing technical and artistic abilities and talents.

For a long time, we have left the care and publication of works of art, as well as judgment and criticism, mainly to the historian. This is one reason why old art stands in the foreground of interest, why we lose relationship with contemporary art and living artists.

More and more, however, the artist is recognized as competent to represent his own field. Today, he is permitted, even urged, to write and to speak on art and art theory, on his own work and himself. Once more he is considered the natural and able judge and interpreter of art. He may tend to subjective evaluations, but any objective estimate has become questionable, since we realize a continual change of taste and appreciation.

All these changes are significant for our cultural development. They reveal an awareness of cultural needs and obligations. They demonstrate also that the producer of art deserves our concern as much as his product. And, he who influences artistic development will inevitably influence art education and, through this, general education.